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of Berne, Cod. 710, No. 6, fol. 64 a—72 a, xii. century, in verse. It begins thus:

Incipit vita mirabilis sancti Alexii
Duxit romanus vir nobilis Eufemianus
Anglaen uxorem se non ignobiliorem
Quos exaltatos et honoribus amplificatos.⁴

Another exists in the San Marco library at Venice, cod. 30 membr., saec. xiv, a. 193, l. 119 [Z. L. D. vii]. Ya. fol. 89-92. It begins thus:

Fuit vir Romae magnus et nomine Euphemianus. . .⁵ The last is found in the same library: cod. 116 membr., saec. xii, a. 449, l. 312 [Z. L. CCCLVI]. fol. 353-356. It begins:

Incipit vita beati Alexii. Fuit vir simplex in Roma, cui nomen erat Eufumianus. . .⁶

I would next mention certain new MSS. of a version already well-known. It is a Latin version⁷ found in eleven MSS. most of which are at the Bibl. Nat. at Paris; to this I would add the following five new MSS.:

1. Bologna, Bibl. Universitaria, Cod. 1473. Cod. membr., in fol., saec. xii (a. 1180). It begins thus:

Vita Sancti Alexii confessoris.—Fuit | Rome uir magnus | et nobilis Eufemi | nianus nomine. | diues ualde et primus | in palatio imperatoris erantque | ei tria milia pueri . . .

2. Berne, Stadtbibliothek, Cod. 292, N. 25, fol. 123 b—127 a, saec. xi.

3. Munich, Hofbibl., Clm. 2610 (=Ald. 80), fol. 40 a.

4. Brit. Mus., Harl. 2801, fol. 68 b—69 b. The beginning of the last three MSS. is practically the same as that of the first one mentioned.

5. Brit. Mus., Harl. 624, fol. 133 b—135 b, of which the end is imperfect. It begins:

Incipit Vita Sancti Alexii Confessoris.
XVII Kal. IVLII.

Temporibus Archadii et Honorii magnorum imperatorum. fuit rom(aje) quidam uir magnus et nobilis eufemianus nomine. diues ualde. et primus in palatio imperatoris. Erantque ei. . .

There are said to be twelve Latin MSS., representing the life of St. Alexis, in the Bibl. Royale at Brussels, and also many Latin and

a number of German versions among the MSS. in the Universitätsbibl. at Basel. Of Old French prose versions several exist, as has long been known, one of them being in the MS. Bibl. Nat. f. fr. 23 117, fol. 319 c—320 d. I have in my possession a collation of this text, as well as of the one to be mentioned presently, and hope to publish them in the near future. It begins thus:

En ce temps que la loy n(ost)re sei(n)gn(our) estoit creue que les gens se penoient plus de bien faire quil ores ne font estoient e(m)p(er)e-our a ro(m)me ho(n)norez (et) archades. Adont auoit en la cite de ro(m)me. i. haut ho(m)me q(u)i eufemiens fu appelez. . . .

B. N. f. 411, fol. 219 a—222 b contains a text which seems to be the preceding version with enough padding almost to double its length. The nature of this padding may be seen from the following lines with which the MS. begins:

Nel tens q(ue) la loi n(ost)re seignor estoit creue | et essauciee et q(ue) les genz se penoie(n)t donques | plus de b(i)e(n) fere qil ores ne font. estoient em- | p(er)eor a rome honoires (et) archades. qi piu estoie(n)t enu(er)s n(ost)re seignor ih(esu) crist. (et) enu(er)s tote criature fermeme(n)t de cui tuit li b(i)e(n) uiene(n)t (et) nesse(n)t. Adonc auoit en la cite de rome un haut home eufemianus estoit apelez. . . .

In the foregoing article I have endeavored to mention only those MSS. which were unknown to previous investigators of the St. Alexis legend, or which at least contain versions still unpublished. I have no doubt that in continuing my researches many other new MSS. will be brought to light, not to speak for the present of the many versions already published. I take this opportunity of expressing my appreciation of the courtesies extended to me by the officials of not a few of the prominent libraries of this and other countries, whereby they have greatly aided me in my studies on this celebrated legend of St. Alexis.

GEORGE C. KEIDEL.

Johns Hopkins University.

ETYMOLOGY OF FRENCH *coussin*, *couche*, *coucher*.

P. MEYER (*Romania*, xxi, 83) brings forward *cōxīnum* as the etymon of French *coussin*, old Fr. and Prov. *coissin*, rejecting Diez' **cūlcī-tīnum* (from *cūlcīta*, 'a cushion') as being

⁴ Dr. Bloesch was so kind as to communicate these facts to me.

⁵ See Valentini's *Cat.*, ii 165.

⁶ See Valentini's *Cat.*, v, 289.

⁷ See Aniaud, p. xxxi.

imaginary, contrary to phonetic law, and unnecessary. Diez' etymology has been adopted by Brachet, Scheler, Littré, Gröber (who, however, prefers *CŪLCĪTINUM, proparoxyton: *Arch. f. Lat. Lex.* i 556), G. Körting ('Lat.-Rom. Wörterb.'), and Skeat (*s. v. cushion*), whence it is reproduced in the English and American dictionaries.

COXINUM ('the thing to be placed under the thighs,' COXA, 'a thigh') is doubtless the prototype of Old Fr. and Prov. *coissin*, Cat. *coixi*, Sp. *cojin* and Ital. *coscino*, *cuscono*. But because it satisfies Old Fr. *coissin*, etc., COXINUM cannot at the same time be accepted as the etymon of *coussin*, which evidently has had a different history.

Ital. *coltrice* CULTRICAE by metathesis for CŪLCĪTRAE leads me to suspect the same transposition for CŪLCĪTA into *CŪLTRICA for the French. CULCITULA OCCURS FOR CULCITULA in Festus; CULCICIARIUS FOR CULCIT (R) ARIUS in a *charte* from the Abbey of St.-Germain-des-Prés, anno 1200, as follows: "*plateam contiguum domui Fabiani culticiarii . . .*" (Du Cange, *s. v.*).

We are then justified in writing a form *CŪLTICINUM, which regularly gives us *coltt's'in* *coults'in* *coussin*, the medial *t* of the group *ltc* being lost in the *t* of the fronted *k̄ > t̄j > t's*.

The treatment of the medial *t* places this word in the same category with PŪLLICINUM *poussin*. For the Latin form, cf., outside of Diez' 'Wörterb.' (3rd ed.) ii, 404, examples of PULCINUS, -A in Diefenbach, 'Novum Glossarium,' and also Muratori, 'Antiq. Ital.,' ii, col. 169, where is quoted a diploma of Ludwig III (king, afterwards emperor) of about the year 900. This diploma has: *cum aliis insulis* [in the Po?] *quae vulgo pullicini vocantur*. Muratori adds: "Ughellius corrupte habet pulcini." Compare also *DULCINA (DULCIANA Du Cange, a musical instrument) *dolcine*, *doucine*; *rous-sin* is possibly RŪNCINUM + SŪLCUS, 'agrestis,' = *RŪLCINUM (Cf. ROSCINUM = SULCATORIUM, Trier MS. of the *Henrici Summarium*, Diefenbach *s. v. Runcinus*).

Ascoli (*Arch. Glot.*, ix, 103 note) was the first to point out that *CŪLCĪCINUM—Diez (dimin. of CŪLEX)—does not satisfy phonetic law for Fr. *cousin*, 'gnat,' on account of the voiced *s*. Further investigation will probably show

this word of Provençal origin, where the earlier vocalization of the *l* placed the *t's* in intervocalic position. (Suchier, 'Grundriss,' i, 582). Cf. PULLICINUM Prov. *polzin*, *pouzi*.

French *couche*, *colchier*, *coucher* can well be derived from *CŪLTICA (for CŪLCĪTA) *CŪLTICARE, the verb by levelling from the stem-accented forms: *CULTICAT *colchet* in Roland. For the *t* preceded by a liquid, cf. PERTICA *perche*; PORTICUM *porche* (see *Zf.R.P.*, xiv, 561) REVINDĪCAS *revanches*.

I need not say that this etymology removes the difficulty (supposed or real) of the French *ç* which is found instead of the *ç* expected from the ordinary etymology CŪLLŌCARE (Diez). In my opinion, the definite idea of 'a bed to lie on' is too well preserved in *couche*, *coucher* and their derivatives for these words to be derived from a form of such general signification as COLLOCARE.

THOMAS A. JENKINS.

Johns Hopkins University.

THE ALLEGORY OF DE LORRIS "ROMANCE OF THE ROSE."

THE allegory of the first part of the 'Romance of the Rose,' the four thousand lines written by Guillaume de Lorris, is simply planned and consistently developed. Nearly half a century after death interrupted his work, Jean de Meun took the body and desecrated the soul of the poem, adding to it eighteen thousand lines which have given to the work of de Lorris their own well-deserved reputation for bad art and bad morals. The connection between the two portions—or rather the two poems comprised under the one title—does not, however, extend beyond the names of a few characters and the barest outline of plot.

The original plan of the Romance was, briefly: under the allegory of the plucking of a rose to symbolize the wooing of a woman. The conventional Lover, in the conventional dream of mediæval poetry, is admitted to the garden of Pleasure, and, after dancing with the merry company around the God of Love, explores the garden. Beside the fountain of Narcissus he becomes enamored of a rose, and, in attempting to pluck it, is pierced by Love's arrows.